GAETANO NAVA

PRACTICAL
METHOD OF VOCALIZATION
FOR
BASS, OR BARITONE

EDITED BY
HENRY BLOWER

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY
DR. TH. BAKER

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.
Copyright, 1899, by G. Schirmer
GAETANO NAVA

GAETANO NAVA was born on May the 16th, 1802, at Milan; he died there March 31st, 1875. His father, Antonio Nava, a skilful player on and composer for the French guitar, an instrument then in great vogue, taught him the rudiments of music. His next teacher was the composer Francesco Pollini; then, from 1817 to 1824, he attended the Milan Conservatory, pursuing the study of singing, harmony, and composition under the guidance of Orlandi, Ray, Piantanida, and Federici. After graduation, he began his professional career by giving private vocal lessons in his native city. Success was not wanting; his name soon became widely and favorably known, and in 1837 he received the appointment of professor of solfeggio at the Conservatory, advancing, eleven years later, to the professorship of choral singing and harmony, a position which he retained until his decease. Attracted by his growing reputation, a large number of private pupils availed themselves of his tuition, prominent among them being Charles Santley, the great English baritone, whose London début dates back to 1857, and who still bears eloquent testimony to the pedagogical genius of Nava. Under him Santley studied for two years, and he has ever avowed that the excellence of his vocal method was due to the instruction received from his Italian master.

Nava wrote a great number of excellent and comprehensive exercises, which cover the entire ground of vocal training, carrying the pupil step by step from the development of the voice to the execution of the most difficult ornamental passages. His Solfeggii and Vocalizzai have the especial merit of having been separately designed and written for each individual class of voice. Their effect is to strengthen the weaker parts of the voice, and, by blending the different registers, to produce perfect equality of tone throughout. Moreover, they promote facility in sight reading, cultivate a clear and easy enunciation, and develop a broad and graceful style of phrasing. They are employed in most important schools and Conservatories of music, both in Europe and in America; the late J. B. Weich, who was also a pupil of Nava, contributed largely to their popularization in Great Britain.

Besides vocal exercises, Nava published several masses, a considerable quantity of other church-music, and numerous songs and compositions for pianoforte; also a "Metodo pratico di vocalizzazione," which, as a "Practical Method of Vocalization for Bass and Baritone," is published in English in the present edition; it has also appeared in a German translation at Leipzig.

TH. BAKER.
## CONTENTS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Bass Voice</td>
<td>iv</td>
</tr>
<tr>
<td>The Baritone Voice</td>
<td>iv</td>
</tr>
<tr>
<td>Vocalization</td>
<td>v</td>
</tr>
<tr>
<td>The Posture of the Body while Singing</td>
<td>v</td>
</tr>
<tr>
<td>The Vocal Organ, and the Position of the Mouth</td>
<td>v</td>
</tr>
<tr>
<td>Breathing</td>
<td>vi</td>
</tr>
<tr>
<td>Intonation</td>
<td>vi</td>
</tr>
<tr>
<td>On the manner of Attacking and Sustaining the Tone</td>
<td>vii</td>
</tr>
<tr>
<td>The <em>Messa di voce</em></td>
<td>5</td>
</tr>
<tr>
<td>The Vibrato</td>
<td>8</td>
</tr>
<tr>
<td>The <em>Portamento</em></td>
<td>11</td>
</tr>
<tr>
<td>The Vocal Embellishments</td>
<td>14</td>
</tr>
<tr>
<td>The <em>Appoggiatura</em></td>
<td>14</td>
</tr>
<tr>
<td>The Unaccented Short <em>Appoggiatura</em></td>
<td>18</td>
</tr>
<tr>
<td>The Double-<em>Appoggiatura</em></td>
<td>20</td>
</tr>
<tr>
<td>The Turn</td>
<td>23</td>
</tr>
<tr>
<td>The Scales</td>
<td>28</td>
</tr>
<tr>
<td>The Trill</td>
<td>44</td>
</tr>
<tr>
<td>The Semi-trill, or Inverted Mordent</td>
<td>47</td>
</tr>
<tr>
<td>Semitones</td>
<td>48</td>
</tr>
<tr>
<td>Exercises on Chromatic Scales</td>
<td>49</td>
</tr>
<tr>
<td>Minor Scales</td>
<td>56</td>
</tr>
<tr>
<td>Triplets</td>
<td>61</td>
</tr>
<tr>
<td><em>Staccato</em> (or detached) Notes</td>
<td>69</td>
</tr>
<tr>
<td>The Arpeggio</td>
<td>72</td>
</tr>
<tr>
<td>Tones fading away and cut off</td>
<td>75</td>
</tr>
<tr>
<td>Miscellaneous Exercises and Vocalizations in different styles</td>
<td>76</td>
</tr>
<tr>
<td>An Exercise on Repeated Notes</td>
<td>79</td>
</tr>
<tr>
<td>The Cadence at a Fermata</td>
<td>80</td>
</tr>
<tr>
<td>On the Manner of Pronouncing Vowels</td>
<td>88</td>
</tr>
<tr>
<td>On Shading and Expression</td>
<td>88</td>
</tr>
<tr>
<td>Explanation of the Terms most frequently used to indicate the shading and expression of the musical phrase</td>
<td>89</td>
</tr>
<tr>
<td>On the Preservation of the Voice</td>
<td>89</td>
</tr>
</tbody>
</table>

[ iii ]
INTRODUCTION

The Bass Voice.

In the series of human voices the Bass is the deepest. It is the voice most natural in adult men, and it is generally observed that those boys who before the age of puberty had a Contra.to voice, in the ordinary change of the voice, which falls an Octave lower, develop a Bass, and even later a Baritone voice.

The period of the above-mentioned change begins, in temperate climates, at the age of 14 or 15, and terminates toward their 25th year in men; and in women it begins in their 12th or 13th year, terminating toward the 20th. In the early part of this period, especially in males, with whom the change is more marked than in females, the voice is absolutely unfitted for singing, and for this reason it is necessary to wait for at least two years before subjecting it to any exercise whatever.

The character of the Bass voice is sublime, solemn and full of seriousness. Energetic and dignified, it is best suited to strong passions, or religious music; it seems too grave, and even too rough, for tender sentiments.

Its compass, composed of pure laryngeal tones, commonly called chest-tones, is generally as below:

Its central and more sonorous tones are, however, found within the following limits:

since the lowest tones are rather weak, and the tones above high D seem somewhat forced.

A Bass or Baritone voice, even when not of the finest order, may, however, be quite in its place in the Buffe style, on condition that it is perfectly in tune.

The Baritone Voice.

The Baritone voice stands midway between the Bass and the Tenor, and may be called a blending or fusion of the two. Its noble and touching accents serve to express strong passions no less than the most delicate sentiments.

Its usual compass (also written in the Bass Clef) is as follows:

Its central and more agreeable notes are, however, included within these limits:

It would be an error to think that the whole compass of the Baritone voice belongs to only one register; for, beginning with C above the staff, there appears a quality of voice called mixed, through which it unites with admirable softness with the more acute notes.

This mixed voice is produced above the larynx, like the medium tones of the Soprano and Mezzo-Soprano. But its tones are not so easily found, at least in the beginning; it is, therefore, necessary to consider, that this sort of voice must not be either a chest- or a head-voice, but a mixture of the two registers. As soon as one has attained a clear conception of it, it will be most desirable to practise it on the following notes:

Any young Baritone who, failing to value the mixed tones, should strive to produce the highest tones from his chest, besides attempting what is next to an impossibility by exact-
ing from his vocal organs what they cannot give naturally, would undoubtedly run the risk of ruining his voice, or even of losing it entirely; whereas, by skilfully training it according to the rules of art, he would obtain from it the most insinuating effect.

On Vocalization.

As soon as the pupil has acquired the faculty of reading music with sufficient ease, and of intoning any interval by the preliminary study of the Solfeggio, and as soon as his vocal organ has attained adequate development, he must apply himself without delay to the practise of vocalizations.

Vocalization consists in singing any given solfeggio by the use of simple vowels, as the only means of giving agility to the voice, rendering it supple and ready to meet all the technical difficulties of song.

The execution of this kind of solfeggio should, however, be preceded by, and even interspersed with, a few preparatory exercises to acquire the art of attacking tones, of passing imperceptibly from one register to another—especially when female voices are in question—of gliding gracefully from one note to another, of executing all the embellishments with ease, lightness and precision, and of properly phrasing the Melody.

The exercise of vocalization is absolutely necessary for the perfection of singing, since though it correct intonation is secured, the voice becomes flexible even when it may not be so naturally, and gets accustomed to render distinctly the sound of the vowels; hence, it would be unpardonable presumption to expect to acquire the art of singing well without it.

The vowel most commonly used in ordinary exercises is the broad A (ah); but this, carried too far, might seem an abuse; for in singing, properly so-called, it is often necessary to use all the vowels, even on trills.

The Posture of the Body while Singing.

The singer should choose a dignified attitude, avoiding any ungraceful or affected movements, such as are characteristic of persons of defective education and little taste. The singer must, therefore, in order to render the emission of his voice freer and easier, above all hold himself in an erect position, his heels meetting and his toes turned slightly outward. He must also hold his head straight and high, neither too far forward nor too far backward, and his chest expanded.

By these means, the development of the voice is considerably promoted, and one is far better enabled to control the intonation; in addition to which, the alternate movements of breathing are surprisingly facilitated, most of the difficulties in the art of singing being thus done away with.

These observations are, of course, addressed chiefly to students, and to singers when not bound by the exigencies of dramatic action.

The Vocal Organ, and the Position of the Mouth.

The vocal organ consists of a cylindrical canal which, beginning at the back of the mouth, ends within the lungs. It is called the Trachea, or Windpipe, the upper extremity being called the Larynx, formed of various cartilages.

The two upper edges of the Larynx are provided with two ligaments called Vocal Cords. These form, as it were, lips which leave a small oval opening called the Glottis, over which is placed a cartilage called the Epiglottis, which serves to close it. There can be no doubt that the Larynx is the essential organ of the voice, the air passing through the opening just named making the sonorous cords vibrate, and from these vibrations forming the voice.

Vocal tones may be primarily divided into acute and grave, or high and low. To emit the former, the Larynx must rise, which happens when the appropriate muscles contract, and bring the glottis nearer to the back of the mouth. The contrary happens in the emission of the deep tones. This rising and falling of the Larynx extends to about half the breadth of a finger per octave.

The position, etc., of the Uvula and the Tonsils also help to determine the quality of
the voice, to the full resonance of which the tongue, the teeth, the palate, the lips, and the nasal cavities, all likewise contribute.

In singing, the mouth must, therefore, be opened in the way most suited to emit the voice clearly, sonorously, and beautifully; the natural size of the mouth must, however, also be taken into account.

The rule prescribed by the good school of singing is, to keep the mouth open in such a way that the upper teeth should be vertically over the lower, and that without the least discomfort, and almost smiling, it should preserve in that position a natural fitness and grace. This general rule is more exclusively applicable to vocalization, since in singing (properly so-called) one must naturally adapt one’s self to various modifications, without, however, preventing the sound of the voice from being correct, pure and agreeable.

Not to dwell too long on this subject by analyzing all the faulty positions of the mouth, I will only recommend young students to be satisfied with the above rule, advising them at the same time to avoid wrinkles of the forehead, contortions of the eyes, twisting of the neck, and all those faults and tricks which are offensive and unpleasant to the spectators, and no less mimical to perfection in singing.

**Breathing.**

Breathing is divided into two alternate movements, Inspiration and Expiration. It takes place in the lungs by means of the expansion or contraction of the horizontal muscle called the diaphragm. The introduction of air into the lungs is called inspiration, and its subsequent emission, expiration.

The art of taking breath and economizing it so that the Larynx may always be sufficiently provided with it to render the tone full and round, is of the highest importance for the singer. He must endeavor to take breath without effort, and without its being perceptible; for there is nothing more unpleasant in singing than to hear a heavy breathing accompanied by a sort of sob.

Inspiration may be accomplished in two ways: long, when there is time to take it at one’s ease at the beginning of a phrase; short, when one has to take breath in a certain part of a musical phrase, where there is no obvious rest. It is incumbent on the singer never to exceed the limits of his power of breathing, so that he may adapt himself to that species of singing of which he can conveniently sustain the phrase.

Whatever may be the quantity of his breath, whether thin and short or abundant, he must know how to manage its emission in the formation of the tones, as well as in their shadings and combinations.

The grave or deep tones requiring much breath, one must as moderate as possible in its use in the act of vibrating them, so that it shall not fail to sustain them fully. The acuter or higher tones allow the expenditure of more breath on their vibration.

In emitting the breath one must likewise not lose sight of the necessity of providing for the gradation from soft to loud, and vice versa, in order that, while contributing to the expression, it may not suddenly fail before the tone is fully sustained. *Respiration* must be considered not only as a necessity in musical phrasing, but also as analogous to punctuation in spoken language. It is, therefore, indispensable to know how to discern the places most favorable for taking breath without disturbing the melodic phrase.

The only places where it is allowable to take breath are at rests, the close of a phrase, before notes of long duration, or at a *fermata*.

This rule, however, if too strictly enforced, might prove more injurious than useful, unless one has naturally the power to sustain a very long breath; hence, the use of the half or short breathing is not objectionable, and may be had recourse to in certain small portions of a phrase, on the unaccented parts of a measure, and even after a small fraction of the strong beat; but always so that the breath shall afford to the voice an adequate degree of intensity, and not give out on concluding the phrase.

No one can sing well who does not breathe with perfect art.
Intonation.

*Intonation,* that is, the proper and precise pitch belonging to every tone and every interval, is certainly one of the most essential elements of singing; for there is nothing in music more offensive to the ear than false intonation.

First of all, the voice must never be forced, as, for instance, by attempting notes too high or too low; but one must always use those intermediate notes, the correct intonation of which is easily attained.

By attentively observing this rule, breathing opportunely, and having full practice of the intervals which are the fundamental substance of all melodies, one cannot fail to intone correctly; with the essential condition, however, that the singer is gifted with a good ear, delicate in the appreciation of sound, and favorable to Music, these being the chief requisites for the attainment of just and accurate intonation.

On the Manner of Attacking and Sustaining the Tone.

To *attack* a tone is to sound it in tune at once, frankly, and with purity, whether soft or loud, and without any dragging or drawling; then, the tone attacked in this fashion must be sustained by the voice for the full time-value of the note.

Certain singers somewhat advanced in years are forced in spite of themselves, through fatigue, to sing with a continuously tremulous voice, which, on certain special occasions, was sometimes considered a charm in pathetic singing. We, however, recommend beginners not to imitate this defect, which reminds one of the bleating of a goat, and which, if it may be occasionally tolerated in an old favorite of established reputation, should be absolutely avoided by the young artist, who must above all things present himself to the public free from any too evident defect, unless he be prepared to experience their severe disapproval.
Exercise on attacking and sustaining the note with free and pure intonation.

Exercise as above, combined with legato.

Another similar exercise.
Exercise as above, with contrast between *Piano* and *Forte* on the same phrase repeated.

A similar exercise on repeated notes, with increase of force without detaching them.
An exercise as before, the notes repeated with diminution of force, without detaching them.

Largo.

I recommend the student to observe attentively all these gradations and diminutions of force, in order to predispose the vocal organs to those inflexions which can best contribute to the accentuation of the musical phrase.
The Messa di voce.

The Messa di voce is one of the most important ornaments of singing. It consists in beginning a note pianissimo, then gradually swelling it to fortissimo, afterwards diminishing it again to pianissimo, and leaving it without hesitation.

This exercise is performed on the vowel A (ah), and on a note of great length. It is most effective at a fermata, or pause ad libitum, and may be of 15 or 20 seconds' duration.

The messa di voce is that exercise which some, by an expression borrowed from the French, call FILARE IL SUONO (filer le son), to spin the tone. It is indicated by the sign

Exercises on the Messa di voce.

In training oneself in this spinning of the voice, one must be careful to emit it pure without straining it, to give it all the extension of which it is capable, not to make it gutural by forcing it too much, and to economize the breath judiciously so as to have sufficient to reach the end.

NB. The variety of the chords in the following exercise will accustom the beginner not to hesitate in the intonation.
The same Exercise in Ab.

Largo assai sostenuto.
The same Exercise in Eb (1).

Largo assai sostenuto.

(1) We must warn the student, once for all, that some of these exercises must be transposed into keys suitable to the compass of his voice.
On the Vibrato.

The Vibrato consists of the second half of the Messa di voce, beginning forte and gradually diminishing to pianissimo, and indicated by the sign =—, or by the modified sign A placed over the note. Its degrees of force must always be proportioned to the shading of the musical phrase.

Exercises on the Vibrato.
The vibrato as a preparation for the appoggiatura.

The vibrato indispensable for syncopated notes.
The vibrato also serves as an accent to the first note of every descending group, whether conjunct or disjunct.
On the *Portamento*.

The *Portamento di voce* is a mode of singing the reverse of *staccato* or detached. It is of two species. The one consists in smoothly joining all the tones composing a given phrase; this is properly called singing *legato*. In this case one must be careful to give to each note its distinct intonation and to avoid the defect of drawing them out confusely.

The other species of *portamento di voce*, properly so called, occurs only between two *conjunct* or *disjunct* notes ascending or descending, and mostly in *sostenuto* movements. It is obtained by anticipating, as it were, on the first note the sound of the second, gliding over to it lightly with a rapid inflection, as though passing through an infinite number of intervals inappreciable to the ear.

The ascending *Portamento di voce* is performed by passing from piano to forte with mere or less vibrato on the second note. In descending on the contrary, the voice passes from forte to piano.

**Exercises on the *Portamento di voce***.
The same exercise in Eb.

Exercises on the *Portamento di voce.*

On all the intervals of the diatonic scale except the second, and the major seventh.

Largo.

Also practise this Exercise in B♭ and in C.
The *portamento di voce* must never be interrupted by taking breath, as it must produce a smooth and even gradation. If, however, the phrase were too long, one might seize the opportunity of taking breath before beginning a series of *legato* notes. Thus, for instance, in the following phrase, which, strictly speaking, ought to be executed in a single respiration, breath might skillfully be taken after the first eighth-note in the second measure, so as to sustain it uninterruptedly and without effort until the end.

In conclusion we will only say that the *portamento di voce* and *legato* singing must be the rule in the execution of vocal music; and that the singer must never deviate from this rule, except when the contrary is indicated by some special sign, or on some evident occasion.
On the Vocal Embellishments.

The principal vocal embellishments are the Appoggiatura, the Double Appoggiatura, the Turn, the Trill, the Volta, or run; there are also many others.

Singers of good taste, especially those with a deep voice, should be very sparing in the use of these accessories; for the true beauty of singing does not consist in the profusion of ornaments, which, indeed, often spoil it, but in the correct expression of the words, and of the musical phrase. The immoderate use of the trill, especially, and of every kind of extravagant quivering in the throat, gave rise to the witty saying of Fux, that "Many singers seem more like persons gargling than singing."

Fortunately, in our time, no one can say this. And therefore, the young student, if endowed with only a moderate disposition for what is called agility, should by no means omit any method of overcoming every sort of difficulty, so as to enrich himself even with material means of effect, not to abuse, but to use them judiciously on suitable occasions.

The Appoggiatura.

The Appoggiatura is a very common and most useful grace. It consists in a small note, almost always independent of the harmony, which precedes a note of any value of which it generally appropriates the half. In singing, especially in Recitative, it is generally omitted by the composer, being entrusted to the taste of the singer.

In the following example one will perceive more clearly the usefulness of the appoggiatura and the necessity of introducing it even when it is not written.

In this example the appoggiatura on the word ending artificially with an accented syllable (cor instead of core) is quite in its place. We will also call attention to the grace which the appoggiatura sung on the word amore imparts to the cadence by converting the first G into an A.

If, however, the word ends naturally on an accented syllable as quà in the following example, the appoggiatura would become a ridiculous caricature, scarcely tolerable even in the buffo style.

Words composed of a consonant and two vowels, such as mai, stai, sai, Dei, etc., which poets use sometimes as monosyllables, are consequently adapted by composers to one note only; but the singer must make dissyllables of them by means of the appoggiatura.

Recitative.

Perché mai eterni Dei.
Sometimes, however, even on a word artificially ending with an accented syllable, (as, by elision, amar for amare, dolor for dolore, son for sono), the appoggiatura may injure the oratorical accent, as will be seen in the following example, in which the answer seems to require that resolute frankness which would be marred by the grace of the appoggiatura.

Recit.

Example.

Tu l'a-nasti? e l'amo an-cor.

This last note without the appoggiatura.

The appoggiatura may be introduced either above or below the note: the one below must always be at the distance of a semitone only, while the one above may be at the distance of a tone or a semitone to conform with the mode, major or minor, as it may be. It may even be placed at a greater interval. In any case, however, it must have its exact value, taken from the note, and generally consisting of one-half, and occasionally of two-thirds; nor must one neglect to accentuate it sufficiently, and give it its full sound.

Exercises on the Appoggiatura.

In the following example the appoggiatura must be placed only above the note.
Other Exercises on the Appoggiatura.

Larghetto.

Andante.

A similar one.
In the following exercise the appoggiatura can only be placed under the note.

A Succession of accelerated Appoggiaturas in one breath only.

Mosso.
The Unaccented Short Appoggiatura.

This is a tiny note used to give a certain dash or brilliancy to the note with which it is so closely connected. Its nearly imperceptible value is borrowed from the preceding note, as follows:

Preparatory Exercise on the Unaccented Short Appoggiatura.

Moderato.

Also transpose into B, C, and Db.
Exercises on the unaccented appoggiatura.

Ascending.

27.

Andante maestoso.

descending.

28.
The same Appoggiatura after a Rest.

Mosso.

The Double Appoggiatura.

This is a musical embellishment very much in use, consisting of two tiny notes combined in various ways. It is generally placed between two notes, but sometimes without any preceding support, it falls on the note which follows it.

Model.

The Double Appoggiatura must be executed with the greatest purity, with a rapid, light glide, and without any apparent value or duration, as it must be closely connected with the note on which it falls, as it were, playfully, especially if the note stands alone.

This sort of ornament seems to be more suitable to light and graceful singing, although, if sparingly used, especially in a pause after a swell in the voice (mezza di voce), it may be employed even in the serious style. It may also be used as a preparation for a termination of a Trill.

Exercises on the double Appoggiatura.
Another kind of Double Appoggiatura.
Another Double Appoggiatura, before a Rest.

Mosso.

sempre leggero e scherzoso

In the following model will be found an apparent appoggiatura, which, in the manner it is executed, is rather a Mordent.

Model.  Execution.

Moderato.

Exercise.

33.
The Turn.

The Turn (Grappetto) is a combination of three or four notes which precede a principal note and must be executed with neatness and velocity.

In the following examples of a Turn composed of three diminutive notes, the first is called a descending turn, the second an ascending turn.

Descending. Ascending.

Although the Turn must be intimately connected with the note that follows it, yet the value given to it in execution is taken from the preceding note, here in the proportion of one-half (an eighth-note), also reckoning the tied note; as in the following example:

Example: In a Largo (slow tempo), or preceded by a note of great length, the Turn, having always to be executed rapidly, will not absorb more than a quarter of the preceding note.

Example:

Execution:

The Turn of three notes descending is indicated by the abbreviated sign \( \approx \); the ascending one by the sign \( \approx \), although generally written out in full.

Moderato. Exercise on the descending Turn.
Exercise on the ascending Turn.

Moderato.

Exercise on Turns standing alone, or preceded by a rest.

In this case the value of the Turn is borrowed from the rest in the same proportions as above indicated.

A Turn which comes on a dotted note must be executed in like proportion, so that the sound of the first note shall fall on the dot, and the second note not be deprived of any of its value.
Exercise on Turns preceded by a dotted note.

Exercise on Turns crowded between two notes in a quicker movement than the preceding ones.

(1) In this exercise one must be careful to give the exact value to the 16th-note, and to the different Turns indicated by the respective signs.
The Turn of four notes.

This Turn also may be an ascending or descending one, and generally occurs between intervals of a third; its value is borrowed from the preceding note or rest, in the manner practised before.

Exercise on the ordinary Turn of four notes, represented by the sign $\infty$.

Larghetto.

\[
\begin{align*}
\text{Written:} & \quad \begin{array}{c}
\text{Executed:}
\end{array} \\
\end{align*}
\]
Back Turn of four notes formerly indicated by the sign 8.

Not only between an interval of a third may one find the Grupetto of four notes. As in the following exercise, it may be employed with taste between an interval of a fourth.
In the following exercise it is placed between other intervals, and always with good effect.

In the following exercise, the Turn of four notes is placed between the interval of a descending second.

Note. In the three preceding exercises, the Turn of four notes might also be ascending.

On the Scales.

The study of the major and minor Diatonic Scales and Chromatic Scales is of the greatest importance. By means of this exercise one acquires perfect intonation, the voice develops a finer quality of sound, and even gains sufficient agility when not already endowed with it by nature. The Student must feel that he will never reach the soul of the audience unless he succeeds in obtaining absolute mastery over the vocal organs, and must, therefore, not neglect any means of arriving at this desirable result.

The correct intonation of the Scales not being so easy as it seems, especially in certain degrees, may be acquired by means of a few exercises on certain portions of them; beginning, for instance, with three conjunct notes, then four, five etc., to arrive at the octave, and even beyond (as will be shown in the following exercises) on one breath. One must be careful to hold the body in an easy attitude, and the mouth in a position that will allow of the free emission of the voice, and, in the beginning at least, preference should be given to the vowel A (ah) as the least difficult to pronounce distinctly. Having once attained perfect accuracy in the intonation of the Scales, it will be well to practise them also on the other vowels, according to the various modifications which will be indicated later.
Diatonic Scale.

Exercise on three conjunct degrees.

NB. We call the student's special attention to the accent on the highest note in each group.

Moderato.

Practise this exercise also in B♭ and B♭₃.
Exercise on four conjunct degrees.

Also practise it in Bb.
Exercise on Five Conjoint Degrees.

Moderato.

Sempre crescendo verso la nota più alta. (Always crescendo up to the highest note.)

Also practise it in A and A:

85871
Exercise on Six Conjugate Degrees. (1)

Moderato.

Rinforzando sempre verso la nota più alta (Swelling gradually up to the highest note)

To be practised by Baritones in A♭.
Exercise on seven conjunct degrees.
The whole phrase in one breath.

Moderato.

48.

in A♭.

Baritones will begin this exercise in this scale only.

in A.

in B♭.

in B.
A Complete Scale. (1)
Without taking breath till the end.

Moderato.

(! For Baritones, in Ab.)
Scales Exceeding the Octave.

To the Ninth.

Moderato.

The same, Ascending and Descending.

Moderato.
To the Tenth.

Moderato.

The same, Ascending and Descending.
To the Eleventh.

Moderato.

The same, Ascending and Descending.

Moderato.
To the Twelfth.

Moderato.

To the Thirteenth.

Portamento and Vibrato in the Scale.

Practise it also in Ab and A₄.
Scales on Chord of Minor Seventh.

Moderato.
The *trill* (or *shake*) has always been considered the most interesting and necessary ornament in singing, and the artist who could not produce a fine trill was scarcely considered an *amateur*. But in modern music, especially in that composed for a *basso cantante*, the trill is seldom met with, having fallen from its former vogue. This may be because of the too great abuse of it, or because our singers despise it as old-fashioned; nevertheless, it ought not to be passed over as altogether useless, by the student and if practised with moderate velocity, it will be found very beneficial in developing the voice and rendering it smooth and flexible.

Its essential qualities are *velocity*, which must, however, vary in obedience to the expression of the word and of the passage one wishes to embellish with sentiments, *firmness*, (the *granito*), and *perfect evenness*.

---

**Exercise preparatory to the Trill.**

Date a queste due note la più perfetta eguaglianza nell’accelerarlo.
Give these two notes the most perfect evenness in accelerating them.
Another Exercise like the above.

In the preceding exercises it will be observed that the Trill can take place on an interval of a major second as well as on a minor second, depending on the key, or on the degree which that note occupies in a given Scale.
The Trill generally finds its place in a final cadence or in one suspended on the Fifth, and can have a preparation and a termination; that is, that it can be begun with a double appoggiatura and terminated with another, or with an after-beat; in any case, before the termination the voice must dwell on the principal note, especially at a fermata.

Exercises on Cadences with Trill.

Trill Terminated with an After-beat.

Among the multitude of Trills of various kinds enumerated by earlier composers, we meet with the so-called Semi-trill or Inverted Mordent which, being very useful and much employed, ought to be practised by the student. It consists in repeating once only the first of two consecutive tones, so that it is composed of three notes, as in the following example:

The Semi-trill requires as much precision and clearness as the Trill itself, in order to be graceful and pleasing.
Exercise on the Semi-Trill.

The Semi-trill is more generally used in union with a Slide, as in the following example:

Exercise on the Semi-Trill and Slide.

Semitones.

Chromatic or Semitonic is the name given to Scales which ascend or descend by consecutive semitones. The semitones give variety to and embellish the Diatonic genus, and have the same effect in music that variety of color has in painting.

The Chromatic Scales may be reckoned among the most difficult exercises in vocalisation, and constitute a kind of bravura almost indispensable, especially for female voices.

Bass and Baritone voices, not being absolutely called upon to make a display of agility, especially of this kind, need make no great effort to overcome the difficulty; nevertheless, in order to perfect intonation more and more and to bend his voice more easily to that sort of agility that he will find necessary, we invite the young student to undertake the practice of the following Scales, beginning by filling chromatically the intervals of the third, fourth, fifth, etc., up to the octave, this being sufficient for our purpose. Care must be taken, however, not to confound semitones with a sort of ridiculous moan or yawn, as each semitone must be quite distinct, so that the Scale may be perfectly in tune and firm. The Chromatic Scale being in itself a somewhat pleasing melody, it may easily be falsified by one or two semitones more or less. The surest guide for avoiding this defect besides the value or duration of the notes which helps to measure their number, is to fix well in one's ear the interval between the note which serves as the starting-point, and that which finishes the chromatic phrase.
Exercises on Chromatic Scales.

An interval of a major third filled by 4 semitones, and one of a minor third filled by 3.

Moderato.
An interval of a perfect fourth filled by 5 semitones, or of an augmented fourth filled by 6.

Moderato.
An interval of a perfect fifth filled by 7 semitones, and of a diminished fifth filled by 6.

Moderato.
An interval of a major sixth filled by 9 semitones, and of a minor sixth filled by 8.

Moderato.
An interval of a major seventh filled by eleven semitones.

Moderato.

These Scales cannot be continued descending in the same manner, not offering a regular harmonic movement; however, the chromatic Scale descending from the major seventh to the tonic may be met with in practice.
A complete Chromatic Scale.

An interval of an octave filled by 12 semitones.
The same scale, not preceded by a leap to the octave.

Moderato.
On the Scales of the Minor Mode.

These Scales, with their charming melody, especially in certain sections, likewise offer to the most delicate ear a wide field for perfecting one's intonation; yet their study is generally neglected, as is but too frequently the case with what in the beginning does not seem easy. We should wish, however, our young beginner not to be indolent in overcoming this, as well as all those other technical difficulties in the art of singing which require most constant application, unless he wishes to be confounded with that host of indifferent singers, but too abundant, who, under the specious title of declamatory singers, reduce the noble art of singing to two or three howls on the highest pitch of their voice, which ought rather to be called yelping than singing.

Exercises on the Minor Scales.

Moderato.

73.

(*) Baritones should practise the exercises in A minor.
The same Scales, ascending and descending, in one breath.

Moderato.
The same Scale in a different form.

Moderato.

Scale to the eleventh.

77.

78.
Scale to the twelfth.

79.

Scale to the thirteenth.

80.
Triplets.

A continuous series of Triplets may likewise offer a species of vocal agility in great vogue, and sufficiently interesting and spirited to be deserving of the beginner's attention. We therefore recommend him to practise carefully the following exercises (1).

(1) To be repeated in all keys compatible with the compass of the student's voice.
In the two following exercises take breath after the note with the dot over it.

Moderato.
Chromatic Scales arranged in Triples.

Moderato.
Staccato, or detached, Notes.

These must be executed so that every tone may be as resolute, distinct and short as possible, as if each were followed by a comparatively long rest.

The Staccato may be indicated in three different ways, each of which calls for its own peculiar style of execution. The notes dashed as in the following example, are to be struck somewhat drily.

Those dotted in the following manner must be sung less drily, taking from each note only one-half of its value.

And, finally, those which are dotted and slurred must be sung still less drily, with the effect of seeming only gently accented.

Although these three styles of execution may not, at first sight, appear very dissimilar, yet they must be well distinguished from each other, especially the last, which, by means of a slight ritardando of the staccato notes, will contribute in no small degree to the expression of a Cantabile phrase like the following:

Cantabile.

*con espressione*

(secondando il canto)
Contrast between legato and staccato notes.

Accent the first of the legato notes, and sing the staccato notes pianissimo.

Moderato.

In the following exercises, the staccato note also permits of taking breath when necessary.

Mosso.
A continuous series of staccato notes partly constitute that sort of singing called martellato or hammered. It is rarely used, and almost exclusively on the highest notes of the Soprano voice. It is executed with a sort of catch in the throat, each note, and may be employed most aptly to imitate laughing, as in the following example.

The Arpeggio.

Every group which contains only the notes belonging to a chord, but executed, successively instead of simultaneously, is called an Arpeggio.

Although this style is more adapted to instrumental than to vocal music, yet it is sometimes used with excellent effect in the latter, especially in cases where the Basso cantante or the Bass voice in buffo music seems to accompany the other vocal parts, and support the harmony. It will therefore not be profitless to practise the following exercises, which will help to strengthen the intonation still more, even in the most difficult intervals.

Also practise this in A.
100. Also practise this in Eb and E.

101. Also practise this in B.

102. Also practise this in B, C, D and Eb.

103.

104.

Moderato.
Also practice this in A.

The same in A.

The same in A.
These consist of a more or less regular series of notes slurred two and two, and separated by a very short rest, the first note being gently accented. This sort of *melisma* may serve as an ornament in the graceful style, and is also excellent in expressing deep emotion or the accents of grief.
Miscellaneous Exercises and Vocalisations in different Styles.

Moderato.

Also practise this in B♭, B, and C.

Also practise this in B♭, B, and C.
Also practise this in B, B and C.

Also practise this in B, B and C.
Moderato.

Also practise this in B♭.

To be sung also in B & C.
An Exercise on repeated notes.

Moderato.

We here discontinue our pursuit of this kind of combination, which may well be called infinite.

The student will find in the exercises already given sufficient material wherewith to train his vocal organs to the execution of any other difficulty. Besides, we repeat it, vocalisation, roulaides, trills, and every other kind of execution or brilliant singing are not the only means of becoming a great singer; and this remark is specially applicable to deep voices, such as those of Baritones and Basses, which, having more frequently to express dignified, strong and manly sentiments, should, in the choice of their vocal ornaments confine themselves to the more simple, because the glide or graceful transition from one note to the other, majesty of style, and power without violence will always be more suitable to the nature of the music which will fall to their lot.
On the Cadence at a Fermata.

The short arbitrary melody which the singer creates, generally spontaneously, when it is not expressed by the composer, and executes at the end of an air, or at a Fermata, is termed a Cadence.

This melody must be analogous in character to the composition, and never too long, lest it should weary the listener.

The cadence should generally be based on the messa di voce, or gradual swelling of the voice, after which (under the guidance, however, of judgment and good taste), all the agility of the voice may be displayed.

To be successful in the execution of these arbitrary Cadences, it is necessary, above all things, to be decided and correct in modulating; to know how to control and measure the breath so that the vocalisation may never be interrupted by the necessity of breathing; and, finally, to possess a certain creative faculty, together with a perfect knowledge of the chords, by means of which the singer will be able, when necessary, to produce Cadences more in accordance with his vocal powers, and his personal sentiment.

We will end by saying, that the free Cadence is never absolutely necessary, and is rather a musical licence, as the melody may be brought to a conclusion in the most simple manner; hence, if badly applied, it may be most injurious to the full effect of the music and words.

In the following exercises we offer a few examples of free Cadences, which may be varied and multiplied almost ad infinitum.
On the Manner of Pronouncing the Vowels.

Although the custom, good or bad, prevails of vocalizing invariably on the broad vowel A (ah) as in art, far, calm, because it is the least difficult to pronounce correctly, we should wish our students to alternate this vowel with the others, as they find them continually alternated in speech, and, therefore, in song.

We must also draw the student's attention to the fact, that some vowels, which in conversation seem sufficiently well pronounced, are not so in declamation, and still less so in singing.

The O (oh!—owe) for instance, which, pronounced broad, may seem exaggerated in the ordinary colloquial style, becomes necessary in singing, especially in theatres or large halls.

The I (English ee in feel), slightly inclines in the mouth of a good singer towards the E (a in late, or e in there); because, if pronounced too close, it weakens the voice, or at least injures the quality of the tone.

The E (English a in late, or e in there), slightly inclined to the broad A (as in ah, palm), gives naturally its proper sound in singing, though rather more inclined still to the broad A at the end of certain words, as, for instance, morte, sorte, langue, sangue, esangue, etc., making the tone deeper and more pathetic, and adding power to the declamation.

The U (oo in fool, rule, prude) is difficult to pronounce well in singing, because, if too close, it confines the voice, or, if in making it approach the O, one does not keep within bounds, one may easily alter the meaning of the word.

These observations will be sufficient with respect to the practice of vocalization, it not being, for the present, our intention to dwell on the manner of pronouncing the consonants and words in general. We will only add, that those who wish to pronounce correctly must read much, study languages theoretically and practically, listen frequently to those who are known to speak and pronounce well, and by no means neglect literature, poetry, and whatever can adorn the mind of a person of good breeding and refinement; for if the singer does not himself thoroughly feel and understand the force and feeling of what he is saying, neither will he be able to communicate its inspiration to others in a truly expressive and heartfelt manner.

On Dramatic and Musical Shading and Expression.

As the student gradually progresses in the following exercises in vocalization, he may unite with them the study of those solfeggi properly called Vocalizzi, so as to produce in time a correct style of singing, finding in them the opportunity of applying practically the sound precepts of art, and, above all, the proper shading and expression which are the most essential elements of good musical execution.

By coloring (shading) is understood the adaptation of the voice to the predominant sentiment of the composition and of the individual phrases. One does not rebuke or threaten with the same modification of the voice as one implores or flatters; hence, the singer will give to his or her voice greater fullness and distinctness in noble, merry or majestic compositions; but the voice must be more veiled and softer in Adagios and other slow movements, and in pieces of religious or tender sentiment.

As to Expression, the singer must understand the character of the piece he is to sing—the relation of the music to the sentiment of the words,—observe the accent, study the energy that the composer has given to the poem, and that which ought to be given to the composition; to strive, in short, to do all he would do, if he were himself the poet, the composer, the actor and the singer; thus will he give to the music the greatest possible expression.

Nevertheless (as, in the above-named solfeggi, or Vocalizzi, there are no words, as in singing properly so-called), in order to suggest to the student the suitable coloring and expression, he must attend more closely to the various terms and signs indicating the just distribution of the effects of strength and softness,—the contrast between them, and their exact application in the execution of the music.

Hence, it will not be inopportune to give the explanation of those terms which are used
to indicate the different gradations of sound, etc., in order that the student may become accustomed to put them in practice with readiness, self-reliance and dignity of manner, so as to attain the desired effect.

Explanation of the Terms most frequently used to indicate the Shading or Coloring, and the Expression of the Musical Phrase

**Forte—f.** (Strong, loud)—Indicates that a passage must be pronounced or sung with force, either from the beginning or after a *piano* (soft) passage. The degree of force must be determined by the character of the phrase.

**Forte e risoluto** (Loud and resolute).—Requires energetic execution, thrilling intonation and *staccato* (short and distinct), rather than *legato* (joined or slurred).

**Forte e grandiosamente.**—Signifies drawing from the voice all the power of which it is capable, with a broad, grand effect. Hence, the tones must be more intense and sustained than in the simple *forte*.

**Mezzo-forte—mf.**—A modification of tone between *piano* and *forte*.

**Piano—p.**—A soft, subdued tone.

**Pianissimo—pp.**—Sound softened to the lowest pitch, melting away, as it were.

**Dolce—dol.**—Indicates a delicate, gentle, graceful and flattering expression, not excluding, however, a certain vigor in the tone, but without exceeding the *mf*.

**Dolcissimo e legato.**—Requires very light sounds, well slurried, mellow and velvety, in imitation of the flute.

< >—Indicates the *Messa di voce* (or *son filé* of the French), i.e., the swell of the voice to the middle of a sustained tone, then decreasing gradually almost to the vanishing-point.

**Crescendo——Cresc.**—A sign indicating the gradual, almost imperceptible, increase or swelling of a tone, whatever its length, beginning with the softest of *pianissimos* and reaching its greatest degree of power. Let it be observed that if the *crescendo*, especially in a long period, is not carried out imperceptibly, as indicated, all the effect is lost, particularly when the *crescendo* depends on the combination of the voice with the instruments.

**Dim.——Diminuendo or Decrescendo is the contrary process to the Crescendo or swelling the tone.**

< >—Signs indicating the vibrato on one or more notes.

**Sforzato—sf.**—A sudden force given to one or more tones. The notes thus marked require a more prominent and thrilling intonation.

**Con espressione.**—That is, with an impassioned accent that will impress on the musical phrase the highest degree of tenderness and simplicity.

**Con sincerità.**—That is, with accuracy and precision, executing the written melody without having recourse to any accessory ornaments.

**Con moto.**—Indicates a lively and spirited execution; with energy.

**Con brio.**—A qualifier for *Allegro* (gay, quick), which renders it more brisk, decided and buoyant.

**Leggermente.**—Means singing softly and lightly, especially in warbling or trilling.

On the Preservation of the Voice.

The preservation of the voice, no less than that of the health in general, is dependent on a regular and temperate life.

The singer must, therefore, abstain from the frequent use of all spirituous drinks, and especially of beer, that fills the vocal organs with phlegm, and thereby relaxes them; besides which, it induces a habit of coughing and expectorating, and produces a chronic hoarseness which one endeavors to correct with frequent draughts, always to the injury of the voice.

The custom of drinking either before or after singing is a fatal error; for, sooner or later, it produces dropsy on the chest. It is just on these occasions that the singer ought to abstain from drinking; and if he really feels the absolute necessity of quenching his
thirst, let him be satisfied with sipping a small quantity of water.

One runs the risk of losing, or at least weakening, the voice every time one takes a cold beverage while overheated, which is, no doubt, equally injurious to the general health.

Very greasy dishes are not conducive to the beauty of the voice; nor is the habit of smoking.

Night revels and violent passions must be carefully avoided by the singer;—it happens, in fact, that after a night spent in excesses, the voice becomes weak, almost extinct, and entirely unfit to give coloring to one’s singing.

Anger, melancholy, care, and, in general, everything that clashes with our sentiments, our feelings, our tastes, our thoughts, has a pernicious influence on the vocal organs.

Games of chance, by keeping the mind in a constant state of tension, are no less detrimental to the human voice.

At all ages one must avoid exercising the voice on the very low and very high notes;—the least fatiguing and most useful practice is confined to the medium notes, and, even here, moderation must be observed, for he who imprudently persists in exercising his voice even to exhaustion, will soon find himself obliged to suspend his studies for some time. On this point, one ought to manage so that the daily practice of the voice should not last more than about two hours. wisely distributed. It is by attending to these principles that the vocal organ may acquire, in a short time, wonderful stability and power.

Be moderate in the use of violent bodily exercise, such as racing, waltzing, etc. One must not sing after any great exertion, or before (and still less after) heavy meals, until about two hours have elapsed.

In the morning one must take the following precautions: At first, practise the medium notes, easy to produce; half an hour after practise the lower notes; then the higher notes; and, finally, the whole compass.

When one is even slightly indisposed, it is not prudent to sing, above all if the indisposition affects the vocal organ ever so little.

Every exercise, modified as above, must always be executed with a full and sonorous voice, according to the counsel of the renowned Bass singer, Luigi Lablache; for there is nothing more prejudicial to vocal art, and nothing that stands more in the way of good execution, than the detestable habit of singing between the teeth, whereby the voice acquires neither firmness nor development.

Finally, the young who are devoting themselves to singing, must abstain from too much writing, and also from practising or playing any instrument, especially a wind-instrument. They may, however, devote some time to the Pianoforte, without making it a very deep study, only so far as may be indispensable for the study of Figured Bass.